

FAMILY GUY

"Love Blactually"

Production #6ACX03

Written by

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Directed by

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Created by

Seth MacFarlane

Executive Producers

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ANIMATIC DRAFT (BUFF) #
June, 4 2007

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“LOVE BLACTUALLY”

CAST LIST FOR #6ACX03:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
CLEVELAND.....	MIKE HENRY
ANNOUNCER.....	JOHN VIENER
ANOTHER KID.....	JAMES BURKHOLDER
BASEBALL ANNOUNCER #1.....	ALEC SULKIN
BASEBALL ANNOUNCER #2.....	JOHN VIENER
CAROLYN.....	TBD
CAT.....	SETH MACFARLANE
CLEVELAND, JR.	MIKE HENRY
CONDUCTOR.....	RALPH GARMAN
DRIVER.....	DANNY SMITH
ENCYCLOPEDIA BROWN.....	DANNY SMITH
GIRL.....	MAE WHITMAN
GORILLA #1.....	DANNY SMITH
GORILLA #2.....	KIRKER BUTLER
HENRY KISSINGER.....	JOHN VIENER
HERBERT.....	MIKE HENRY
JANE.....	ALEX BRECKENRIDGE
JOE.....	PATRICK WARBURTON
KATE.....	ALEX BRECKENRIDGE
LORETTA.....	ALEX BORSTEIN
MAN.....	KIRKER BUTLER
MARK WAHLBERG.....	JOHN VIENER
MATTHEW FOX.....	SETH MACFARLANE
MAYOR WEST.....	ADAM WEST
MEMBER OF SYMPHONY.....	KIRKER BUTLER
MEREDITH BAXTER.....	MEREDITH BAXTER
MORBIDLY OBESE ALBERT.....	MIKE HENRY
OWL.....	SETH MACFARLANE

PERFORMANCE ARTIST.....	MIKE HENRY
POLICE OFFICER.....	SETH MACFARLANE
QUAGMIRE.....	SETH MACFARLANE
REPORTER.....	RALPH GARMAN
ROXANNE.....	ALEX BRECKENRIDGE
RUSSELL.....	MIKE HENRY
SUITOR.....	DANNY SMITH
T.V. ANNOUNCER.....	DANNY SMITH
VOICE.....	ALEC SULKIN
VOICE FROM BUSHES.....	RALPH GARMAN
WIKIPEDIA JONES.....	SETH GREEN
WOMAN.....	ALEX BORSTEIN

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

PETER, dressed as a woman, is setting up for a party.

1 PETER

(CALLING UPSTAIRS) Come on, kids,
people are gonna start showing up for
the costume party any minute!

BRIAN enters, dressed as Snoopy.

2 PETER (CONT'D)

Hey, nice Snoopy costume, Brian.

3 BRIAN

Thanks.

4 PETER

Hey, you even got the ears that aren't
all the way colored in. That Charles
Schulz. Always checking out before
the job's done.

#

MEG comes down the stairs.

5 PETER (CONT'D)

Oh, for god's sake, Meg, I told you a
week ago about this party. Where's
your damn costume?

#

6 MEG (CHRIS'S VOICE)

This is my costume, Dad.

7 PETER

Holy crap! Nice going, Chris. Man,
this party was a great idea. A much
better idea than me moving in with
those gorillas.

INT. APARTMENT - DAY (FLASHBACK)

TWO GORILLAS are sitting in chairs, watching TV. Peter enters.

8 PETER

Um, Eric, did you jump all over my
luggage and toss it down the stairs?

A beat. They stare at him, then:

9 GORILLA #1

No.

10 PETER

(HOLDING UP INDEX FINGER) Okay, I know
that's not true. (THEN, TO OTHER
GORILLA) Alan, did you eat all the
bananas?

11 GORILLA #2

No.

12 PETER

See, I know that's not true, either.

Both gorillas just stare at Peter.

13 GORILLA #1

Are you done? We're watching "The
Sarah Silverman Program."

14 PETER

Again? What is it with you and Sarah
Silverman?

15 GORILLA #1

She's my sister.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

GUESTS are arriving in costume.

INT. GRIFFINS' LIVING ROOM - SAME

Peter opens the door to reveal QUAGMIRE, dressed as Napoleon Dynamite.

16 PETER

Hey, Quagmire. Aw cool, you're
dressed like Napoleon Dynamite. Hey, #
do you say anything funny? #

17 QUAGMIRE

No, I just do quirky things for the
sake of being quirky.

18 PETER

You strike me as someone I wouldn't
enjoy but others might.

19 QUAGMIRE

Who are you dressed as, Peter?

20 PETER

I'm Laura Bush.

WIDEN TO REVEAL LOIS dressed in a man's suit with tire tracks
across her chest and blood trickling from her mouth.

21 LOIS

And I'm the guy she killed.

22 QUAGMIRE

That's right, I forgot, Laura Bush
killed a guy.

23 LOIS

Yes, she did. Laura Bush killed a
guy.

24 PETER

Laura Bush killed a guy. (LONG PAUSE)
Well, come on in.

ANGLE ON STEWIE, who holds a spoon up to his head.

25 STEWIE

Hey, look at me, everybody! I'm crazy
spoonhead! I got a spoon on my head!
Gimme some candy!

BRIAN approaches.

26 BRIAN

That wasn't even funny in 1992.

27 STEWIE

Somebody's done this bit before?

ANGLE ON Peter, Quagmire, and CLEVELAND, dressed as Charlie Chaplin. They're talking to JOE, who has a mustache, and is wearing a red, white and blue Speedo and seven gold medals around his neck.

28 CLEVELAND

That's a great costume, Joe. Are you
F.D.R.?

29 JOE

No, I'm Olympic swimmer Mark Spitz.

30 QUAGMIRE

Oh, you mean, like if he dove into the
shallow end?

#

31 JOE

No, regular Mark Spitz.

32 PETER

Wait, are you Stephen Hawking at the
beach?

33 JOE

No! I'm Mark Spitz! He won seven
gold medals!

34 CLEVELAND

Oh, I get it, you're crippled Magnum
P.I.

35 JOE

I'm-- (GIVING UP) Fine, I'm crippled
Magnum P.I.

An ATTRACTIVE WOMAN walks in, wearing tattered clothes
spattered with fake blood.

36 LOIS

(GASP) Brian, there's that girl from
my yoga class I wanted you to meet.

#

37 BRIAN

Oh, look, Lois, I appreciate it, but
I'm not into fix-ups.

#

38 LOIS

Oh, come on, you gotta get yourself
back out there. (DRAGGING BRIAN OVER)
Jane, this is Brian.

Lois leaves the two of them.

39 JANE

Oh, Brian! Lois has told me so much
about you. Wow, you're even more
handsome than she said.

40 BRIAN

Hey, thanks. So, uh, that's a great
costume. What are you, one of Freddy
Krueger's victims?

#

#

41 JANE

I'm a victim of the liberal agenda.
I'm a murdered fetus.

(MORE)

JANE (CONT'D)

Did you know the Democrats murder
thousands of babies every year? And #
sometimes babies are put back into the #
womb just so that they can be aborted #
again.

42 BRIAN

(BEAT) Have you ever had any sex that
was voluntary?

43 JANE

No, I have not.

44 BRIAN

Yeah, have a good evening. Come on,
Woodstock, let's go.

WOODSTOCK crosses into frame. He "speaks," which appears as
a speech bubble with tick marks.

45 BRIAN (CONT'D)

Yeah, with a capital "C."

EXT./ESTAB. BOOKSTORE - DAY

INT. BOOKSTORE - SAME

Brian and Stewie browse books in the Children's section.

46 STEWIE

Oh, stop looking so depressed, Brian.
I'm sure one day you'll meet a girl #
who loves abortion as much as you do.

47 BRIAN

That's not the point, Stewie. I'm
just tired of every girl I meet being
crazy.

48 STEWIE

Aw, things will work out for you. Now
come on, let's forget our troubles and
get lost in the world of books. (TAKES
BOOK OFF SHELF) Oh, "Encyclopedia
Brown."

#

#

INT. ENCYCLOPEDIA BROWN'S GARAGE - DAY (CUTAWAY)

A GIRL approaches ENCYCLOPEDIA BROWN, who sits behind a card table. On the table a sign reads, "Mysteries solved: \$85."

49 GIRL

Listen Encyclopedia Brown, Bugs Meany
took my-- (NOTICING SIGN) Wait a
minute. Eight-five bucks?! I thought
you solved mysteries for a quarter.

50 ENCYCLOPEDIA BROWN

Yeah, well, times are tough. I keep
getting undercut by Wikipedia Jones.

ANGLE ON WIKIPEDIA JONES, a teenager who sits at a card table, talking to ANOTHER KID.

51 ANOTHER KID

Who did it, Wikipedia Jones?

52 WIKIPEDIA JONES

Whoever you want to say did it.

53 ANOTHER KID

My mom?

54 WIKIPEDIA JONES

(THROWS UP ARMS) Fine, your mom did
it.

INT. BOOKSTORE - EVENING (BACK TO SCENE)

CLOSE ON a book on the shelf, "The God Delusion" by Richard Dawkins. Brian reaches for it, and just as his hand touches the book, another hand does, too. They both let go.

Brian looks up and sees that the hand belongs to a beautiful, All-American blonde woman, CAROLYN.

55 BRIAN/CAROLYN

Woops. / I'm sorry. #

56 CAROLYN

Oh, it's okay. You can have it.

57 BRIAN

No, no, I mean, it looks like the last #
copy. You take it. As long as you're
an atheist, too, and you're not taking
it home to burn it.

58 CAROLYN

(LAUGHS) No, I'm with you. I just #
feel bad taking the last copy.

59 BRIAN

Well, there's one way to settle this.
(ANNOUNCING TO THE HEAVENS) If there
is a god, send another copy. (BEAT) I
guess that's our answer.

They both laugh.

60 CAROLYN

Tell you what. How about I take it
and then send it to you after I read
it?

61 BRIAN

Swear to god?

62 CAROLYN

(LAUGHING) Stop it.

Brian scribbles his name and address on a piece of paper and hands it to her.

63 BRIAN

(CHUCKLES) I know, I'm just, #
messin'... well, uh, listen, uh, here- #
here's my address.

64 CAROLYN

Thanks. (HOLDS UP BOOK) Check your
mail.

65 BRIAN

I will.

Carolyn exits. **WIDEN TO INCLUDE** Stewie's been watching the
whole thing.

66 STEWIE

Wow, Brian, that girl's something.
You two go together like Matthew Fox
and heavy breathing.

EXT. LOST ISLAND - DAY (CUTAWAY)

MATTHEW FOX and KATE are in the jungle.

67 MATTHEW FOX

(BREATHING HEAVILY) Kate... You don't
get it. We are the island.

Matthew Fox bends over, puts his hands on his knees and
continues to **breathe heavily**.

68 MATTHEW FOX (CONT'D)

Hand me that paper bag.

KATE hands him the paper bag and he **breathes heavily** into the
bag.

69 KATE

Jack, that's got my poop in it.

70 MATTHEW FOX

(BREATHES INTO BAG, THEN) I know, I
know.

(MORE)

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MATTHEW FOX (CONT'D)

It's got a hint of coconut in it. And
something else... but that's part of
the mystery.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits on the couch, watching television. Brian enters and looks through the mail.

71 BRIAN

God, still no mail for me, huh?

72 PETER

Jeez, Brian, you've been going through the mail every day for a week. What are you looking for?

73 BRIAN

I'm expecting a very important package.

74 PETER

Another one? You haven't even opened the one that came for you a week ago.

Peter points across the room where a book-sized package rests on top of a fedora on a table.

75 BRIAN

You idiot! Why didn't you tell me this was here?

76 PETER

Because I've been using it as a hat-weight.

77 BRIAN

A what?

78 PETER

A hat-weight, Brian. My hat kept blowing away, so I put the package on it so I wouldn't lose it.

79 BRIAN

That's the dumbest thing I've ever
heard. You don't wear a hat and
there's no wind in here.

Brian picks up the package and the hat actually flies around
the room and out a window. Brian stands dumbfounded.

80 PETER

You, sir, owe me one new hat.

EXT. STREET - CONTINUOUS

The hat blows through the air and lands on the sidewalk at
the feet of MAYOR WEST. He bends to pick it up.

81 MAYOR WEST

Wow, an old-timey Fedora that'll make
me look like a 1940's sharpie. You
know what I'm gonna do? I'm gonna
wear this at a jaunty angle and stroll
down the avenue, brimming with
confidence.

Mayor West puts on the hat and strides confidently into the
street. A car **screeches** to a halt.

82 DRIVER

Hey, watch where you're goin', idiot!

83 MAYOR WEST

Hey, watch your driving, you palooka!

84 DRIVER

Who you callin' a palooka?!

Mayor West pulls down the brim of the Fedora and stares
confidently into the driver's eyes.

85 MAYOR WEST

I'm calling you a palooka!

86 DRIVER

(A LONG BEAT, THEN) I'm sorry.

Mayor West nods sternly and continues walking down the middle of the street.

87 MAYOR WEST

I like this hat.

EXT./ESTAB. FANCY RESTAURANT - EVENING

INT. FANCY RESTAURANT - SAME

Brian and Carolyn sit at a table, eating dinner.

88 BRIAN

You know, uh, I was really glad you
sent me the book. I won't lie to you,
I came this close to praying that I'd
see you again.

#

89 CAROLYN

Good thing you didn't because...

90 BRIAN/CAROLYN

...who would hear it, right?

They both **laugh**.

91 BRIAN

Uh, wow, you know, it-it's not every
day you meet someone who isn't afraid
to say they don't believe in god.

#

92 CAROLYN

I know! It's like meeting someone who
knows all the words to "Bust A Move."

93 BRIAN

(RAPPING) DRESSED IN YELLOW/ SHE SAYS
HELLO/ COME SIT NEXT TO ME, I HAVE
JELL-O.

94 CAROLYN

(LAUGHS) Almost!

95 BRIAN

(LAUGHING) This is, this is fun. #

INT./EXT. VARIOUS LOCATIONS - NIGHT

We see the following scenes over "It Might Be You" by Stephen Bishop:

EXT. BEACH - SUNSET

Brian and Carolyn laugh and hold hands as they walk along the beach.

INT. BAR - NIGHT

Brian and Carolyn laugh and do shots at a bar. #

EXT. PARK - NIGHT #

Brian and Carolyn sit on a park bench, eating ice cream. Carolyn playfully dabs Brian's nose with her ice cream cone. Brian chuckles, then his tongue comes out and licks his nose repeatedly for a very long time, long after the ice cream is gone.

INT. BRIAN'S CAR - NIGHT #

Brian shyly pulls out a small bag of weed. Carolyn smiles, then pulls out a giant bag of weed. #
#

EXT. CAROLYN'S TOWNHOUSE - LATER

Brian's car is parked in front of Carolyn's townhouse. Brian and Carolyn walk up to her door.

96 CAROLYN

I had a really great time tonight,
Brian.

97 BRIAN

Well, is there any reason it has to
end?

After a moment, they start to kiss.

98 STEWIE (O.S.)

(WHISPERING) Don't do it, Brian.

Brian, surprised, turns and looks back at the car. **ANGLE ON**
the car. We see Stewie in the window, shaking his head.

99 BRIAN

What the hell?! (TO CAROLYN) Excuse me
for a second.

#

Brian walks over to Stewie.

100 BRIAN (CONT'D)

Stewie, have you been hiding in the
back all evening?

101 STEWIE

Yes, and I've been bored stiff. Thank
god for my Watchman.

ANGLE ON Stewie's Watchman.

102 ANNOUNCER (V.O.)

We now return to "Morbidly Obese
Albert."

EXT. JUNKYARD - DAY (ON TV)

MORBIDLY OBESE ALBERT (a very, very fat version of Fat
Albert) sits in the back of a rusty pickup truck, laboring to
breathe. Some of the other COSBY KIDS enter, holding a box
of chocolates.

103 RUSSELL

Hey, Morbidly Obese Albert, we brought
you some chocolates.

104 MORBIDLY OBESE ALBERT

Oh, I can't eat those chocolates on
account of my diabetes. Remember,
they had to take my foot?

ANGLE ON his leg, which has been severed below the ankle.

105 RUSSELL

Look on the bright side, now you get
your shoes half price.

106 MORBIDLY OBESE ALBERT

Ha, ha, ha... Alright, maybe I'll have
one.

He grabs a handful of chocolates.

EXT. CAROLYN'S TOWNHOUSE - NIGHT (BACK TO SCENE)

107 BRIAN

What the hell are you doing here?

108 STEWIE

I'm saving you from yourself, Brian.
You almost went in there and tried to
have sex with that girl.

109 BRIAN

So, what's wrong with that?

110 STEWIE

That's why you can't maintain a
relationship. You always try too soon
and end up blowing it.

111 BRIAN

God, you know, you're right, Stewie.
I do. I always try and jump into the
sex right away.

#

(MORE)

BRIAN (CONT'D)

Maybe it's 'cause I'm afraid of losing
the girl, I-I don't know. But, you
know, I'm gonna take it slow this
time.

#

#

Brian walks over to Carolyn.

112 BRIAN (CONT'D)

Listen, um, I-I gotta go.

#

113 CAROLYN

Really?

114 BRIAN

Don't worry, you'll see me again.

He gives her a peck on the cheek and she turns around and goes in. Brian gets back in the car.

115 STEWIE

So, you wanna get something to eat?
Can we go someplace where the menus
have pictures of the food? (THEN,
EXCITED) OOH, LET'S GO SOMEPLACE WHERE
THE MENUS HAVE PICTURES OF THE FOOD!

EXT./ESTAB. CAROLYN'S TOWNHOUSE - NIGHT

INT. CAROLYN'S LIVING ROOM - SAME

Brian and Carolyn sit on the couch.

116 CAROLYN

Gosh, I really enjoyed the movie
tonight.

117 BRIAN

Yeah. Boy, the aliens, uh, really
don't like the predators, do they?

#

118 CAROLYN

Ooh, my back is so stiff from sitting
in that theater chair. I could
probably use a back rub. Do you mind?

119 BRIAN

(RUBBING HANDS TOGETHER, EXCITED) Oh,
not at all. You know, I, uh, took a
Thai massage class at the Learning
Annex.

#

#

Brian begins to massage her shoulders.

120 STEWIE (O.S.)

Hoo-hoo! Hoo-hoo!

121 CAROLYN

Boy, that's an awfully loud owl.

Brian turns and looks out the window. **ANGLE ON** Stewie,
sitting on a tree branch, dressed like an owl.

122 STEWIE

Hoo-hoo! Don't do it, Brian! Hoo-
hoo! Take it sloooow! Hoo-hoo!

Brian reluctantly removes his hands from Carolyn's shoulders.

123 BRIAN

Uh, of course, I'll tell you what'd
really set you right is a couple of
Aleve and a good night's sleep.

124 CAROLYN

(DISAPPOINTED) Oh. Well, alright, if
you say so.

125 BRIAN

Well, I guess I should say goodnight.

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126 STEWIE

Ho-Hoo-hoo! Good job, Brian! Hoo-
hoo!

#

ANOTHER OWL flies into frame and lands next to Stewie.

127 OWL

Hi, there.

128 STEWIE

Not interested.

129 OWL

Okay.

The owl flies away.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' HOUSE - SAME

Brian is putting a picnic basket on a tandem bike. Stewie crosses over.

130 STEWIE

Hey, Brian, I think I'm gonna be a gay
guy from now on and now that I'm a gay
guy, I'm gonna get a tandem bike, you
know where I can get a tandem bike now
that I'm a gay guy, oh, you have a
tandem bike!

#

131 BRIAN

Get lost, Stewie. I am getting laid
tonight.

#

132 STEWIE

Whoa, whoa, whoa, what happened to
taking it slow?

133 BRIAN

I have been taking it slow. We've
been going out for three weeks and I
haven't tried anything.

(MORE)

BRIAN (CONT'D)

Even though she's been giving me some
pretty strong signals.

EXT. FERRIS WHEEL CAR - NIGHT (FLASHBACK)

Brian and Carolyn sit with their arms around each other as
the Ferris Wheel goes around.

134 BRIAN

Ah, I love Ferris Wheels. #

135 CAROLYN

I just got a Brazilian Wax and I'm not
wearing any underwear.

136 BRIAN

(BEAT) Have you seen "Letters From Iwo
Jima?"

EXT. GRIFFINS' HOUSE - DAY (BACK TO PRESENT)

137 STEWIE

Eww, I don't know, Brian. You don't
want to ruin things. #

138 BRIAN

Well, we'll find out tonight, won't
we?

139 STEWIE

Alright, but just one last piece of
advice. Remember, listen to her body,
and respond the way you'd want her to
respond to you.

140 BRIAN

Uh, okay. Thanks. That's very
helpful.

Brian starts to leave, but Stewie grabs his arm. He places
his other hand on Brian's shoulder and looks him dead in the
eye.

141 STEWIE

You'll be a wonderful lover, Brian.

Stewie gently strokes Brian's face, then slowly puts his finger in Brian's mouth.

142 BRIAN

What are you doing?!

Stewie takes his finger out of Brian's mouth.

143 STEWIE

Oh, sorry, you, you just had, uh, a

#

little, uh, something...

#

Stewie turns away and puts his finger in his own mouth.

EXT. QUAHOG STREET - EVENING

Brian pedals down the street alone on a tandem bike, with a rose in his teeth and a picnic basket on the handlebars. He parks in front of Carolyn's townhouse and **rings** the bell. There is no answer. Brian notices a car in the driveway and sees that the brake lights are on. He walks curiously toward the car and sees that it's **rocking back and forth**. He looks inside and sees Carolyn lying back with a MAN on top of her.

144 BRIAN

Oh my God! Carolyn?!

Cleveland's head pops up from inside the car.

145 BRIAN (CONT'D)

Cleveland?!

146 CLEVELAND

Oh, hey, Brian! Look, I'm having relations!

END OF ACT ONE

ACT TWO

EXT. CAROLYN'S TOWNHOUSE - A LITTLE LATER

Cleveland and Carolyn finish dressing as Brian stands, indignant.

147 BRIAN

I don't believe this. Cleveland,
you're sleeping with my girlfriend?!
My god, this is more messed up than
that movie I saw on Oxygen last night.

INT. TITLE CARD - (CUTAWAY)

148 ANNOUNCER (V.O.)

We now return to Meredith Baxter in
"Raped By A Clown."

The title card reads, "Raped By A Clown."

INT. POLICE STATION - DAY (CUTAWAY CONT'D)

MEREDITH BAXTER sits in a folding chair speaking to a POLICE OFFICER. She's crying and has a smear of white clown make-up on her cheek.

149 MEREDITH BAXTER

It was awful. He made me do things.
Awful things.

150 POLICE OFFICER

What kinds of things?

151 MEREDITH BAXTER

I don't even want to talk about it.

She crosses her legs and we hear the muffled honk of a clown's horn.

EXT. CAROLYN'S TOWNHOUSE - EVENING (BACK TO SCENE)

152 CLEVELAND

Nobody told me Carolyn was your
girlfriend.

153 CAROLYN

I'm not his girlfriend.

154 BRIAN

Carolyn, what are you talking about?

We've been dating for three weeks.

155 CAROLYN

Well, you never made a move on me so I
thought you just wanted to be friends.
Then I met Cleveland, and things just
kinda took off.

156 BRIAN

Wha-h-how did you even meet each
other?

157 CLEVELAND

We met at the Starbucks. She started
goin' on about her new Brazilian wax
and not wearin' any underpants and
whatnot. I'd have to be a homosexual
to ignore a signal like that.

158 BRIAN

But Carolyn, you completely
misunderstood me. I-I wanted you like
crazy, but I just figured if I showed
a little restraint, you'd respect me.

#

#

159 CAROLYN

I do.

160 CLEVELAND

As do I. Now why don't you hop on
that gay bike of yours and get
yourself a lollipop or a cupcake or
something.

Cleveland and Carolyn **laugh** and walk off. Cleveland points
amiably back at Brian.

161 CLEVELAND (CONT'D)

We good, Brian, we good. #

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Chris and Meg watch TV.

162 T.V. ANNOUNCER (O.S.)

We now return to "How Henry Kissinger
Met Your Mother".

INT. SITCOM SET - DAY (ON TV)

HENRY KISSINGER stands talking to NEIL PATRICK HARRIS.

163 HENRY KISSINGER

I vas valking vis my provessor ven I
saw zis voman who vas... (ACCENT
BECOMES SO THICK IT IS UNINTELLIGIBLE)

Beat. **Laugh track.**

164 HENRY KISSINGER (CONT'D)

(UNINTELLIGIBLE)

Beat. **Louder laugh track.**

165 HENRY KISSINGER (CONT'D)

(UNINTELLIGIBLE)

Beat. Henry Kissinger gets hit in the face with a pie. **Huge
laugh track.**

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Brian enters, looking sad.

166 PETER

Hey, what's the matter, Brian? You look like you just caught your girlfriend having sex with a black guy.

167 BRIAN

How did you know?

168 PETER

That-that's just an expression. Did that really happen to you?

#

169 BRIAN

Yeah. Carolyn's going out with Cleveland now.

170 PETER

Well, good for him. You know, it's been a while for Cleveland. I bet this makes him happy.

#

171 BRIAN

Well, thanks a lot, Peter.

#

172 MEG

Dad, what about Brian's feelings?

173 PETER

He's a dog, Meg. Dogs are dumb. Watch this. (WAVES PRETZEL AT BRIAN) Here, boy. Here, boy. Go get it!

#

Brian locks in on the pretzel and Peter throws it across the room. Brian instinctively chases it, then loses traction on the floor and **slams** into a wall.

174 PETER (CONT'D)

He-he-he.

175 CHRIS

Ha-ha-ha. Dogs are dumb and slam into #
walls and can't maintain a
relationship!

PETER

CHRIS

He-he-he-he!

Ha-ha-ha-ha!

176 BRIAN

Well, the hell with you people. #

Brian takes the pretzel and exits, passing Lois as she
enters.

177 LOIS

What's wrong with Brian? He looks
like he just caught his girlfriend
having sex with a black guy.

178 PETER

That's what I said.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Brian, looking depressed, pours himself a glass of Jack
Daniels. Stewie enters.

179 STEWIE

So, Carolyn... (SHAKES HIS HEAD)
Guess you should've hit that when you
had the chance, huh, Brian?

180 BRIAN

What? You're the one who told me to
wait.

181 STEWIE

Oh, you're crazy, bitch. I didn't say
that, bitch.

182 BRIAN

Yeah, well, thanks to you, I lost her
to Cleveland.

183 STEWIE

You know what you need, you need to
stop pointing fingers and get out of
the house. Have some fun. Real fun,
not like thirty-seven year-old woman
on a blind date fun.

INT. RESTAURANT - NIGHT (CUTAWAY)

A thirty-seven-year-old WOMAN sits across from her BLIND
DATE.

184 WOMAN

(TOO MUCH) This is fun, right?! We're
having fun! I mean, so what if you
forgot your wallet. I'll pay. I'm
gonna pay for us. You'll get it next
time, yeah. So, you were in prison,
right? Killed a man? Oh, I'm sure it
was in self-defense.

#

185 MAN

No. I just felt like killing.

186 WOMAN

(LAUGHING) Oh, you tell the best
stories! Me and my three eggs are
having the best time!

EXT./ESTAB. MEN'S CLOTHING STORE - DAY

INT. MEN'S CLOTHING STORE - SAME

Stewie and Brian stand in front a rack of clothes.

187 STEWIE

We are gonna get you back on your feet, Brian. I always feel better after a good shop. You know what let's do? Let's put you in a long-sleeve, waffle-weave with a striped polo shirt over it.

#

188 BRIAN

Stewie, I don't wear clothes.

189 STEWIE

Well, maybe it's time you started.

Stewie grabs two shirts and starts to pull open the curtain on the dressing room, revealing Cleveland and Carolyn naked on the floor, kissing. Stewie quickly closes the curtain.

190 STEWIE (CONT'D)

Uh, y-you know, you can just, uh, try the shirts on out here.

#

191 BRIAN

Why? What's in there?

We hear the **sounds** of Cleveland and Carolyn getting it on.

192 CLEVELAND (O.S.)

Wait... wait... wait... (SINGING)

OHHHHH... FREAK OUT! (THEN) That was nice.

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Brian and Stewie sit at the bar, watching a baseball game on TV.

193 STEWIE

Okay, look, next time we'll go to another store. How about that?

194 BRIAN

Just forget it, alright? I just want
to sit here, watch the ball game and
have a few beers.

Brian takes a sip from his beer. Amidst the baseball game
ambience we hear:

195 BASEBALL ANNOUNCER #1 (V.O.)

It's ball three, low and outside to
Ramirez.

196 BASEBALL ANNOUNCER #2 (V.O.)

Wait a minute, what's this? There
appears to be an interracial couple
making love on second base!

197 CLEVELAND (O.S.)

(SINGING) OHHHHH... FREAK OUT!

198 BASEBALL ANNOUNCER #1 (V.O.)

The crowd's enjoying it, and it looks
like the umpire's gonna let 'em
finish.

199 BASEBALL ANNOUNCER #2 (V.O.)

Well, it's a great day for it.

200 BASEBALL ANNOUNCER #1 (V.O.)

I'll tell you what, this would be
painful to watch if you loved that
girl.

Brian hangs his head.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Stewie and Brian sit on the couch.

201 TV ANNOUNCER (V.O.)

We now return to the Animal Special
Olympics.

ANGLE ON the TV.

EXT. RACE TRACK - DAY (ON TV)

An obviously retarded CAT crosses a finish line, winning a
race. A REPORTER approaches.

202 REPORTER

So, mittens, how does it feel to
finally win your event after years of
training?

#

203 CAT

(SEVERELY HANDICAPPED) Meow, meow,
meow. Meow, meow. Meow.

INT. LIVING ROOM - DAY (BACK TO SCENE)

204 STEWIE

Boy, what are the odds of running into
Cleveland and Carolyn everywhere we
went, huh?

205 BRIAN

Well, as long as we just stay here in
the house, we're safe, right?

Peter and Lois burst in the front door with Cleveland and
Carolyn, oblivious to Brian and Stewie, who sit mutely on the
couch, watching.

206 PETER

Aw, that was a great game.

207 LOIS

Carolyn, it has been so nice getting
to know you.

208 PETER

Yeah, Cleveland. She's way more fun
than that wife you used to have. Wh-
What was her name? Weezie or Florida
or something? Jennifer Hudson?

#

209 CLEVELAND

Loretta.

210 LOIS

Well, you're doing a lot better now,
Cleveland. You know, Carolyn, you
remind me of a girl I dated in
college.

211 PETER

Ohhh, you better watch out, Cleveland,
Lois may have sex with Carolyn, too.

They all **laugh** as they exit to the kitchen.

212 LOIS (O.S.)

Maybe we should open some wine.

Stewie turns to Brian.

213 STEWIE

Loretta! That's our answer.

214 BRIAN

What do you mean?

215 STEWIE

We've just gotta go talk to Loretta.
If we can get her back with Cleveland,
Carolyn's all yours.

216 BRIAN

Well, it's a long shot, but so was the
viola.

INT. SYMPHONY HALL - DAY (CUTAWAY)

We see a MEMBER OF THE SYMPHONY, holding a viola, as he speaks to the CONDUCTOR.

217 CONDUCTOR

So, it sounds like a violin?

218 MEMBER OF SYMPHONY

Not as good.

219 CONDUCTOR

Cello?

220 MEMBER OF SYMPHONY

Again, no.

221 CONDUCTOR

But it is more awkward to play?

222 MEMBER OF SYMPHONY

Slightly. (THEN) But just listen.

He plays the viola, which makes the sound of a loud, wet "fart."

223 MEMBER OF SYMPHONY (CONT'D)

(SMUGLY) Do I need to go on?

EXT. LORETTA'S FRONT PORCH - DAY

CHYRON: MANCHESTER, CONNECTICUT

Brian and Stewie stand in front of the house.

224 BRIAN

You know what, this is never gonna
work, Stewie. Loretta cheated on
Cleveland. She's not gonna want to go
back to him.

#

225 STEWIE

Oh, she can be convinced, Brian. Just
let me do the talking.

226 BRIAN

No, I think I can communicate with her better. She's only gonna get the gist of what you're saying.

227 STEWIE

Really? Isn't she one of those people outside the family who can understand me?

228 BRIAN

No, I think because of Cleveland she's close enough to the main cast that it might be a little weird.

229 STEWIE

Really?

230 VOICE (O.S.)

We're filming!

231 STEWIE

Oh, okay, alright, sorry, sorry. Ring the doorbell.

#

Brian **rings** the doorbell. LORETTA answers the door.

232 BRIAN

Uh... Hi, Loretta.

233 LORETTA

Brian! Stubbie! What are you doing here?

234 BRIAN

Uh, well, to be honest, Loretta, uh, Cleveland sent us. He... really wants you back.

#

235 LORETTA

What?

236 STEWIE

Yeah, he said he's even thinking about
buying an Escalade. With a DVD system
in there so you can all watch
"Barbershop" while you're driving.

237 LORETTA

Well, I get the gist of what you're
saying, Stoolie, but I can never go
back to Cleveland. Not after all the
pain I caused him. I'm sorry.

Loretta goes inside and closes the door.

238 VOICE (O.S.)

Cut!

239 STEWIE

Hey, I'm sorry about ad-libbing that
"Barbershop" stuff.

240 VOICE (O.S.)

What the hell, Stewie?!

241 STEWIE

I, uh, I just, I thought it'd be
funny.

#

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch, watching TV.

242 TV ANNOUNCER (V.O.)

We now return to Mark Wahlberg in
"Annoyed and Confused."

EXT. STREET - DAY (ON TV)

MARK WAHLBERG standing, looking confused with a furrowed brow.

243 MARK WAHLBERG

What? What's going on? I don't get it. Man, I gotta work out. What's going on here? Where am I? What the f-- Huh? What the hell's going on here? Huh? What?!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

The doorbell rings. Brian answers. Cleveland is there.

244 CLEVELAND

Brian, may I speak with you?

245 BRIAN

Ah, Cleveland. I didn't recognize you without my girlfriend wrapped around your waist.

246 CLEVELAND

She and I are both to a point of great soreness, so we took a break. (THEN)
Listen, I just wanna clear any bad feelings you may have about me and Carolyn.

247 BRIAN

(SIGHS) I guess it's okay. These are passing flings, nothing to get upset about.

248 CLEVELAND

Good, because we are gonna elope in Hawaii tomorrow night.

249 BRIAN

What?!

250 CLEVELAND

You got a problem with that, you can
go fuck yourself!

Cleveland turns to leave and is met at the door by Loretta.

251 CLEVELAND (CONT'D)

Loretta?!

252 LORETTA

Hello, Cleveland.

#

253 CLEVELAND

What are you doing here?

254 LORETTA

Cleveland, I've been doing some
thinking lately about how much I miss
you. I'm sorry for hurting you. I
want us to be together again as a
family, and I promise I'll never
betray you again. I love you,
Cleveland.

#

255 CLEVELAND

Uh... (TO NO ONE IN PARTICULAR) I'm no
meteorologist, but I'm pretty sure
it's rainin' bitches.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Cleveland sits with Peter, Lois, Brian and Stewie.

256 CLEVELAND

I don't know what to do. Carolyn and I are supposed to elope tomorrow, but here comes Loretta, all apologetic and wanting to get our family back together and whatnot.

257 PETER

I wouldn't forgive her so fast, Cleveland. Remember, she slept with Quagmire.

258 LOIS

Yeah, she really acted crazy. Like Peter when he went through his Parker Lewis phase.

INT. GRIFFINS' DINING ROOM - NIGHT (FLASHBACK)

Peter, dressed in youthful 1980's attire, sits at the table as Lois cooks.

259 LOIS

Peter, you ready for dinner?

260 PETER

Oh, that's just like the Parker Lewis episode when Parker Lewis ate dinner.

261 LOIS

Peter, nobody cares about your cancelled show.

262 PETER

Lois, Parker Lewis can't lose. Don't even try and make him lose, 'cause it's just going to be that much more embarrassing for you when you realize that he can't lose.

#

263 CHRIS

Would he win in a fight with Batman?

264 PETER

Well Chris, think about what you're saying. Parker Lewis can't lose. Heretofore, Batman can suck on that.

265 CHRIS

Suck on that? Suck on this. Tic-Tacs only have one and a half calories.

266 PETER

Well played.

267 CHRIS

I love you, dad.

268 PETER

I love you, too, son.

Chris and Peter hug, as we hear a sweet musical cue.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO PRESENT)

269 BRIAN

Well, now, just-just wait a minute, you guys, let's not be so quick to demonize Loretta. I mean, whatever happened to "forgive and forget?"

#

270 PETER

Ah, you just want Cleveland out of the picture so you can get back with Carolyn. You know, Brian... sometimes... I don't believe I know you.

271 BRIAN

Th-That's not it at all. I-I happen to think Loretta is very beautiful. She's... Forest Whitaker beautiful.

#

272 CLEVELAND

Hmm. I guess at the very least, I could go talk to her tomorrow and see how I feel. (THEN) Thanks for the advice, my semi-racist friends.

Cleveland exits.

273 STEWIE

Hm. I'm not sure what that comment was all about. (THEN) Oh, God! My wallet was sitting right out on the table the whole time he was here. (GRABS WALLET AND COUNTS CASH, THEN SIGHS RELIEVED) Okay. Okay. Alright. Alright. It's all there, it's all there. He didn't take it. He didn't take it. I guess there's good in everybody.

#

274 VOICE (O.S.)

Cut! Stewie, what the hell?!

275 STEWIE

What?! What's wrong-- It's a joke!

He can't understand me!

276 VOICE (O.S.)

That's not the point. It's racist.

277 STEWIE

Oh, come on, how can it be racist if

#

he can't understand me?!

278 VOICE (O.S.)

It doesn't matter, it's still racist.

279 STEWIE

Oh, come on, isn't, isn't the fact

#

that I'm comfortable enough making the

joke, doesn't that tell you I'm not

racist?!

EXT./ESTAB. GRIFFINS' HOUSE - LATER THAT NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Peter and Lois are in bed.

280 LOIS

You know, I'm really concerned about

Cleveland. What Loretta did was

unforgivable. I hope he doesn't go

back to her.

281 PETER

I hear you, Lois. You know, there

might be a way to drive the point home

that she hasn't changed.

282 LOIS

How would we do that?

FAMILY GUY "Love Blactually" Animatic (BUFF) 6/4/07 39A.

283 PETER

Hang on.

Peter turns and opens the window.

284 PETER (CONT'D)

(CALLING OUT WINDOW) Hey, Quagmire!

Quagmire!

285 QUAGMIRE (O.S.)

What?!

286 PETER

You busy right now?

287 QUAGMIRE (O.S.)

No, I got a hand free, what's up?

288 PETER

Would you mind getting Loretta to
sleep with you again?

289 QUAGMIRE (O.S.)

Uh, I-- Possibly-- I mean, in, in what
context?

#

290 PETER

Well, we're trying to make Cleveland
see that she's no good and that he
can't trust her, and if he catches you
guys in the act--

291 QUAGMIRE (O.S.)

Oh, okay, alright, no, no, okay, no,
I'm, I'm with you now, yeah, no, yeah,
I can probably work that in.

#

#

292 PETER

Terrific. Thank you! (THEN) This is
perfect, Lois. We'll expose Loretta
for who she is, just like Cyrano was
exposed for being anti-Semitic.

EXT. ROXANNE'S HOUSE - NIGHT (CUTAWAY)

ROXANNE stands on a balcony. Below her, next to a bush, her SUITOR speaks.

293 SUITOR

I love you for all that you are...

(LISTENING, THEN) In spite of the fact that your people control a disproportionate amount of the world's wealth... (LISTENING, THEN) And in all likelihood, are probably responsible for starting every major war since the dawn of time-- (TURNING TOWARDS BUSHES) Dude, again with this? What's your problem?

294 ROXANNE

Who's in the bush?

295 VOICE FROM BUSHES (O.S.)

Mind your own business, you filthy Jew.

INT. HOTEL HALLWAY - LATER

Quagmire stands outside a closed hotel room door, wearing a fake mustache and dressed as a room service employee with a service cart. He **knocks**.

296 QUAGMIRE

Room service!

Loretta answers the door in her bathrobe.

297 LORETTA

I didn't order no room service.

298 QUAGMIRE

It's complimentary.

Quagmire pushes the cart into her room.

INT. HOTEL ROOM - CONTINUOUS

Quagmire uncovers dishes.

299 QUAGMIRE

We have a club sandwich, a fruit plate

and a side of... hot beefsteak!

Giggedy-giggedy-goo!

Quagmire rips off all his clothes.

300 LORETTA

(RECOGNIZING HIM) Glenn Quagmire! You
get out of here!

301 QUAGMIRE

Come on, baby. Time for round two!

Quagmire begins chasing her around the room.

302 LORETTA

AAAAAAH! AAAAAAH! AAAAAAH! You're
the devil! You ruined my marriage!

303 QUAGMIRE

Aw, you can't resist the Q man and my
Bob-Barker's-microphone-shaped wiener!

Loretta hits Quagmire over the head with an iron. Quagmire yelps in pain.

304 LORETTA

You go on and beat it, little neck!

I'm a changed woman! I don't mess
with your kind anymore!

305 QUAGMIRE

You're a meanie!

Quagmire runs out crying.

INT. HOTEL HALLWAY - CONTINUOUS

Naked Quagmire hobbles down the hallway and encounters Cleveland, who walks toward Loretta's room.

306 CLEVELAND

Hey, Quagmire.

307 QUAGMIRE

Uh... hey, Cleveland.

308 CLEVELAND

Why are you staying in a hotel?

309 QUAGMIRE

Uh... my... house burned down.

#

310 CLEVELAND

Oh no! With all your clothes inside?

311 QUAGMIRE

Yep. See ya.

Quagmire walks away. Cleveland looks at him for a beat, then his eyes narrow.

312 CLEVELAND

Wait a minute. I just saw his house.

Cleveland storms to Loretta's door and **bangs** on it. Loretta answers.

313 CLEVELAND (CONT'D)

What the hell is goin' on here?

314 LORETTA

Cleveland! Oh, it's you! Oh, baby,
I'm so happy to see you! I want you
back, sweetheart! More than anything.

#

315 CLEVELAND

Why was Quagmire here?

316 LORETTA

I don't know. Please believe me,
Cleveland. I have changed.

317 CLEVELAND

You did it again, didn't you?

318 LORETTA

No, no, Cleveland! Oh, please,
remember the good times we had and
give me another chance.

#

319 CLEVELAND

I don't remember anything good about
you. Goodbye, Loretta.

320 LORETTA

I love y--

Cleveland slams the door.

EXT. QUAHOG STREET - EVENING

A taxi drives down the street.

INT. TAXI - SAME

Cleveland and Carolyn make out in the back of the cab. The
PERFORMANCE ARTIST is driving and watches them in the rear
view mirror.

321 PERFORMANCE ARTIST

Oh, I can see y'all's gonna have quite
a time in Hawaii. Hope y'all didn't
forget your flip-flops. 'Course you
could probably get some at the airport
but they's not gonna be as comfortable
as the ones you bring from y'all's
house. I care about y'all's feet.

#

322 CLEVELAND

Carolyn? I'm just wonderin'...
there's more to our relationship than
just relations, right?

323 CAROLYN

Just kiss me, Cleveland.

As they kiss, the Bee Gees' "How Deep Is Your Love" comes on the radio. Cleveland opens his eyes and looks out the window.

FROM HIS P.O.V., we see a sign over a restaurant that reads, "Willie's Waffle World".

ANGLE ON A CLOSE UP of Cleveland's eyes widening. **DISSOLVE TO:**

EXT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK)

A **YOUNGER CLEVELAND'S** Hot Chocolate Van pulls up curb side in front of Waffle World. Younger Cleveland gets out and walks inside.

INT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK CONT'D)

Younger Cleveland sits down at a table and opens a menu. He looks out the window and notices a **METER MAID** writing him a ticket. He scrambles to his feet and runs out to stop her.

EXT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK CONT'D)

He runs up to her and starts complaining. Then, suddenly his eyes lock with hers and they stare at each other for a beat. The meter maid is a **YOUNGER LORETTA**. Younger Loretta continues writing the ticket and puts it on his windshield. She walks away. Younger Cleveland throws up his hands, aggravated, then looks at the ticket. On it, she has written her name and phone number. Younger Cleveland smiles.

INT. DANCE CLUB - EVENING (FLASHBACK CONT'D)

Younger Cleveland and younger Loretta dance and laugh.

EXT. HILLSIDE - NIGHT (FLASHBACK CONT'D)

Younger Cleveland and younger Loretta embrace under the moonlit sky and share a tender kiss. We hear an echo of Loretta's plea.

324 LORETTA (V.O.)

Oh, please, remember the good times we
had and give me another chance.

#

"How Deep Is Your Love" **fades out**.

INT. TAXI - EVENING (BACK TO PRESENT)

Cleveland pulls away from Carolyn.

325 CLEVELAND

Stop the car!

326 PERFORMANCE ARTIST

Whatever you say. The passenger's
always right except when he's
bullyin'. And, although your
shoutin's a bit abrupt, I don't think
you's bullyin', so I'll go ahead and
stop.

The cab **screeches** to a halt.

327 CAROLYN

Cleveland, what's wrong?

328 CLEVELAND

Carolyn, I feel terrible about this,
but I can't go to Hawaii with you.

329 CAROLYN

What? Why not?

330 CLEVELAND

Because I'm in love with someone else.

331 CAROLYN

Oh. I see.

332 CLEVELAND

I'm so sorry. I'm sure you'll find
the right person one day. (WITH A HUG)
Goodbye, Carolyn.

Cleveland gets out and starts running up the street.

333 PERFORMANCE ARTIST

Men.

EXT. PARK BARRINGTON HOTEL - NIGHT

A downtrodden Loretta drags suitcases and a hatbox toward the
curb. She breaks a heel on her shoe and falls to the ground.
She starts **sobbing**.

334 CLEVELAND (O.S.)

You keep lying in that spot, some
meter maid's gonna give you a ticket.

335 LORETTA

(LOOKING UP) Cleveland?

We hear a **musical reprise** of "How Deep Is Your Love" as we:

ANGLE ON Cleveland standing over her.

336 CLEVELAND

I just have one question for you: Did
you sleep with Quagmire today?

337 LORETTA

No, Cleveland! I swear to god, no!

338 CLEVELAND

(SMALL BEAT) I believe you, Loretta.

Cleveland holds up a "Willie's Waffle World" take-out bag.

339 CLEVELAND (CONT'D)

I could use some help eating these
waffles.

340 LORETTA

Oh, Cleveland!

They embrace, then:

341 LORETTA (CONT'D)

I got a question for you, too... Did
you sleep with that white woman?

342 CLEVELAND

No, I did not.

They kiss passionately, as the **music** peaks.

EXT. GRIFFINS' BACKYARD - DAY

A neighborhood cookout is in progress. The Griffins,
Cleveland, Loretta, Joe, Bonnie and Quagmire are there.

343 JOE

Welcome back, Loretta.

344 LORETTA

Oh, it's great to be home again. #

Thanks, everybody, for accepting me
back.

345 LOIS

Well, we all make mistakes.

346 QUAGMIRE

I'll say.

Everyone laughs.

347 PETER

Hehehe. You had sex with her.

CLEVELAND JUNIOR approaches and hugs Cleveland.

348 CLEVELAND JR.

I missed you so much, Daddy.

349 CLEVELAND

Oh, I missed you too, Cleveland
Junior.

350 CLEVELAND JR.

(HUGS LORETTA) I missed you too, Mama.

351 CLEVELAND

Wait a minute, I thought he was living
with you, Loretta.

352 LORETTA

I thought he was living with you.

353 CLEVELAND JR.

I been stayin at the old man's house.

EXT. HERBERT'S FRONT PORCH - SAME

Herbert stands with Jesse, looking into the distance.

354 HERBERT

Well Jesse, if you love someone, set them free. If they come back, you just gotta hope they're not standing there with two policemen and a crew from Dateline NBC.

END OF SHOW